

ENTERTAINMENT **HAPPENINGS** ENTERTAINMENT



AN EXCLUSIVE INTERVIEW WITH
MAX ROACH

Exclusive - By Lanita Duke

Grassroot News, N.W. - If ever there's a living legend in the world of jazz, Max Roach is one of them. Max as a percussionist helped develop the Be-Bop sound which matured into R&B. Grassroot News reporter Lanita Duke interviewed Max during his last stop in Portland.

Duke: Max, what's your musical background?
Roach: I've been into music since I was about eight. I started in the Black church and majored in composition at the Manhattan Conservatory in New York City. When I was 16, I worked with Duke Ellington and that more or less determined what I was going to do with my life. I worked my way through school by playing drums on 52nd street.

Duke: How would you classify yourself?
Roach: I'm a percussionist, composer and an educator. A jazz musician is a person who has to be well versed in many things.

Duke: As a culture, where does jazz stand in the U.S.?
Roach: We have a variety of cultures in America. We have Blues, Soul, Jazz, Bluegrass and Country and Western. These types of music has grown out of the grassroot population and that is where Jazz stands culturally. Jazz is a unique brand of music.

Duke: What don't you see happening throughout the Jazz culture?
Roach: People don't know certain things like they should. You have to know what Bessie Smith did, or what Duke Ellington did. Jazz is not something you can wake up one morning and start singing. Someone might offer you a contract because you're young or you look a certain way and anything you do is O.K. You do it and it's a hit record today and you're gone tomorrow. Jazz musicians should try for substance. You see, culture has taken the place of the gun. Since we're fighting for the mind, culture is used. I think that Disco is an international conspiracy.

Duke: Why would you classify Disco as an international conspiracy?
Roach: Because everybody wants to party. Everybody wants to dance. Especially young Black kids dancing on the grave of Malcom X and Martin Luther King. They are dancing away everything that these people died and gave their lives for.

People aren't dealing with this society nor are they developing themselves from a technological point of view. This whole new science of controlling birth, and kids are walking around with these radios upon their ear and if you ask them a question they answer you with a song or dance. It's a form of control that's why I say it's an international conspiracy.

It's happening all over the world, and not just here in the U.S. It's o.k. to be entertained but there's also alternative to your own development. They way things are going we'll have no more DuBoise's, if you know who he is. We'll have no more Paul Robesons, or Billy Holidays because everybody's dancing and partying.

Duke: What advice could you give our youth?
Roach: The youth need to throw down that mess and start dealing with books. It's a shame that we have so few engineers. We go into the Social Sciences like teaching. Little easy stuff. Let's get technological training.



LINDA CLIFFORD COMBINES BEAUTY WITH TALENT

Linda Clifford combines the classic qualities of beauty, style and personality with outstanding talent and versatility, and the result has brought this former Miss New York State well-deserved recognition as one of today's top female vocalists.

Acclaimed for her powerful vocal style, Ms. Clifford has now achieved still another musical accomplishment with her newest album, *I'm Yours* (December 1980). Produced by Issac Hayes, *I'm Yours* is an extraordinary selection of seven songs (five of which were written by Hayes) bursting with rhythm, and dynamically delivered by Linda. *I'm Yours* includes her hit single, "Red Light," produced by Michael Gore and featured in the Alan Parker motion picture "Fame," as well as "Shoot Your Best Shot." Both were number one records on the dance charts.

Linda Clifford continues to grow as an impressive performer and a great deal of her diversity is the result of her early musical background. While most of the neighborhood children in New York were singing gospel music, seven-year-old Linda was already on television. As a child actress, she appeared in such shows as "Startime" and "Mary Mailman."

Linda was only ten when she appeared with Harry Belafonte and Sidney Poitier in an NAACP television special, and by the time she was seventeen she was touring nationally. Linda sang in numerous clubs throughout the country from the Catskills to Chicago and this exposure eventually led to her first recording contract with Gemigo Records. While at Gemigo, Linda recorded her first national chart record, "Long, Long Winter."

Her first album, *Linda*, was produced by Gil Askey (who was Diana Ross's musical arranger), and Linda's second Curtom album, *If My Friends Could See Me Now*, brought her to the top and established her as a major artist. The single from that album, "Runaway Love," earned her recognition as the top female R&B vocalist in a number of 1978 year-end awards.

Let Me Be Your Woman, a two-record set, followed, and then the appropriately titled *The Right Combination*, a collaboration with Curtis Mayfield. The album contained several delectable duets, including the pair's previous single, "Between You Baby And Me." In 1980, Linda released *Here's My Love*.

Her newest album, *I'm Yours*, is a power packed collection of high energy music that demands the strength of a sensational singer. Ms. Clifford meets the challenge with her dynamic vocals which make each number all the more exciting. *I'm Yours* represents the first association between Issac Hayes and Linda Clifford and it is certain to be still another right combination for this talented recording artist.

HAPPENINGS

South American Folk Music Benefit Concert for El Salvador featuring "Jatari", Saturday, January 17, 1981, 8:00 p.m., St. Andrews Church, 806 NE Alberta.

KENNEDY HEADS BEAUTY PAGEANT

showcase for the beauty, talent and poise of Black women between the ages of 18 and 25.

Her appointment was announced by J. Morris Anderson, the pageant's founder and president, at his headquarters in Philadelphia.

As local director, Ms. Kennedy will plan, coordinate and supervise all activities of the Miss Black American Pageant in Portland.

A Housing Rehabilitation Advisor for the Portland Development Commission, Ms. Kennedy resides in Northeast Portland.

For contestant information call or write: (215) 844-8872 or send a photo with a self-addressed stamped envelope to: Miss Black America Pageant, 24 West Chelton Avenue, Philadelphia, PA 19144.

Grayce Kennedy

Grayce Kennedy has been named local director of the Miss Black America Pageant, a national

Dexter Gordon Quintet

January 19, 1981

Portland Center for the Visual Arts

117 NW 5th Avenue
222-7107

Two Shows - 9:00 p.m. - 11:00 p.m.
Tickets - \$6.50 (\$5.00 PCVA members)

Ticket outlets: Jango Records; Music Millennium; Longhair Music; PCVA

Dick Bogle

On the Jazz Beat



Jazz is alive and not doing too badly here in Portland. Over the weekend, I checked out a couple of jazz houses; one old standby and the other a relatively newcomer to the presentation of live jazz music.

Some of the best jazz in town can be found at one of the city's newest establishments, Delevans. One of Portland's top drummers in a city loaded with excellent drummers, Ron Steen, fronts the group featuring Peter Boe on piano, and Phil Baker on bass.

When I walked in during the break, I overheard someone say, "I wonder how loud Ronnie is playing these days?"

Steen, although carrying the reputation as one of the best, also has been known to get carried away in the volume department. But, in the smallish Delevans with an intimate setting, Steen was perfect. He used brushes quite well ballads like "I Fall In Love Too Easily" and was tasty when he switched to sticks.

Pianist Peter Boe is a technician who plays a heavy style of piano with forceful inventiveness.

I came away more impressed than ever with bassist Phil Baker. Baker has worked quite a bit around town with drummer Mel Brown and I know if Mel had his way, Phil would be joining Mel and fellow Portlander, pianist George Mitchell, as key members of the Diana Ross orchestra.

The trio plays full sets with seven or eight tunes and one has the feeling of certainly getting his money's worth. However, Delevans

is peculiar because for the most part few customers pay attention to the music. The crowd is youngish, early twenties to early thirties, and despite that, Delevans is not a body shop. Most everyone there was part of a couple, but they just seemed more interested in their own conversations, than in the excellent jazz being laid down by Steen and friends.

Despite all its problem, *Bourbon Street* has always tried to put its best musical foot forward. For the past several months, *Jazz Train* led by Robbie Robinson was the house band.

They are gone and singer Ralph Black is up front singing his heart out with a good selection of ballads and blues.

The night I caught his act, he was accompanied by Howard Young on piano and a promising young bassist Denny Bixby. Notice something missing? That's right, no drummer. But it really didn't seem to make that much difference to the many dancers up doing their thing on the floor. In fact, I saw more folks dancing this night than I did near the end of Robbie Robinson's engagement. The bass work by Bixby certainly laid down a strong bottom to the music and that apparently was enough to keep people up on their feet dancing.

In conversation during a break, Black said he isn't sure who will be backing him on a regular basis but he knows he will be on hand to do what he does best and that is making people happy.

ACT-SO ORIENTATION KICK-OFF



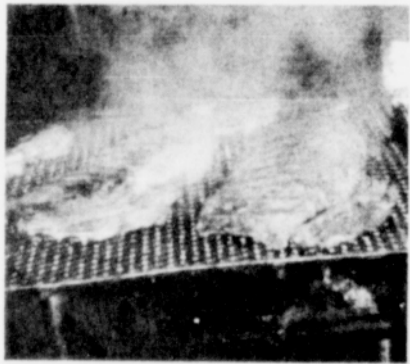
ACT-SO, the Afro-Academic Cultural Technological Scientific Olympics will be holding its annual scholarship orientation luncheon, Saturday, **January 24, 1981** at the **Matt Dishman Community Center** from noon until 3 p.m. This is an opportunity for all high school students, parents, teachers and counselors to become informed about the ACT-SO program. Special guest speaker will be Mr. James De Priest, new conductor of the Oregon Symphony. The ACT-SO program is partially funded by a \$3,000 United States National Bank challenge grant.

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317 N.E. Killingsworth
and at Door

Sponsored by Black Colleges Conference Committee for Scholarship Fund

THE PORTLAND OBSERVER AND **HOUSE OF SOUNDS**

TOP 10

GOSPEL LP ★ SOUL 45's ★ SOUL LP

SOUL LP

1. The Whispers - Imagination
2. Bobby "Blue" Bland - Sweet Vibrations
3. Skyy - Skyyport
4. Stevie Wonder - Hotter Than July
5. Shalamar - Three For Love
6. Wilton Felder - Inherit The Wind
7. Tierra - City Nights
8. Con Funk Shun - Touch
9. Gap Band III
10. James Brown - Soul Syndrome

SOUL 45

1. Heartbreak Hotel - The Jacksons
2. Full of Fire - Shalamar
3. Too Tight - Con-Funk Shun
4. Freak to Freak - Sweet Band
5. Make The World Stand Still - Roberta Flack and Peabo Bryson
6. Boogie Body Land - Barkeys
7. Burn Rubber - Gap Band
8. Inherit Wind - Wilton Felder
9. Full of Fire - Shalamar
10. 8th Wonder - The Sugar Hill Gang

GOSPEL LP

1. Walter Hawkins - The Hawkins Family
2. Inez Andrews - The Remarkable
3. Rance Allen Group - I feel like going on
4. James Cleveland Presents - Henry Jackson
5. Tramaine Hawkins - Tramaine
6. Kristie - I Can't Let Go
7. The Original Soul Stirrers - Nobody's Child
8. James Cleveland Sings with the greatest choirs
9. Al Green - The Lord Will Make A Way
10. Billy Preston - Universal Love